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# DOORS

## The Doors Guitar Tablature Anthology

Twenty of The Doors' classic  
songs arranged exactly  
as they were played.

THE  
DOORS



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**The Doors  
Guitar Tablature  
Anthology**

*Steven Rossen*



The Doors were a celebration of all that was great, not-so-great, weird, and wonderful about the Magic Kingdom of Los Angeles. They sang of backdoors and bars, women and wine, and there was something uniquely Los Angelesque about them. Perhaps it was because they met on the venerable campus of UCLA, a university situated in the student city of Westwood and just bordering the excess and glamour of Beverly Hills. A true LA institution. And maybe it's because some of the members of the band came together at Venice Beach, exchanging rogue ideas and views on philosophy and music and the lives of lizards. The bonds were formed in these places – along the Pacific coastline amidst the wild smells of sea water and incense and musty buildings, and in the corridors of learning where youth flexed its cerebral muscles.

These images, these sounds, these smells became the substance of Doors music. You could hear it in the Vox Continental organ sounds keyboardist Ray Manzarek conjured; it was certainly there lurking beneath the surface of Jim Morrison's vocals; and even in the simplistic drum patterns of John Densmore there resided the percussive ghost of LA. That dark ebb and flow which is the City of Angels: not quite the ebony nightmare of New York, the windy fever which is Chicago, nor the homespun dustbowl of Texas. But rather a safer landscape, smokey and dramatic in its fashion, but

somehow less threatening than these cities and other places where rock and roll was born.

And while Morrison was the obvious focal point of the band and Manzarek the main source of music it was really guitarist Robby Krieger acting as a catalyst who gave The Doors their fury, their tension and this unique shadow we've called 'the ghost of LA.' To learn that Krieger is a native Californian, native Los Angelino, is no surprise. Born on January 8 1946 he was the youngest member of the band and really the least imposing. Morrison had, well everything, Manzarek a quasi-Ben Franklin music doctor look, and Densmore a certain misty mystic aura. And Krieger? Dirt brown hair, a frizzy and scraggled beard, and a habit of not finishing sentences. Unassuming. But Krieger, a pre-Doors bandmate of Densmore in the Psychedelic Rangers, was the fire and the substance of the quartet. He fleshed the ghost.

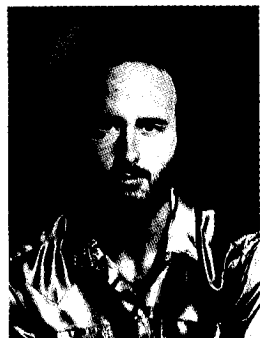
It was his background as a musician, beginning with the guitar at age fifteen, which gave Krieger such a wide vocabulary from which to choose. He studied the classical subtleties of Montoya and Segovia, moved into the more celebratory realm of flamenco, and then just as quickly discarded these styles for folk or blues or rock. Not to mention the wonderful finesse and grace with which he played bottleneck. Krieger had it all and that's why his solos always sounded so different and yet, were always right on target.

Just as George Harrison, not the most gifted guitarist nor the most technical, always pulled the miracle riff from the bag, so did Robby always find the perfect notes. He didn't have

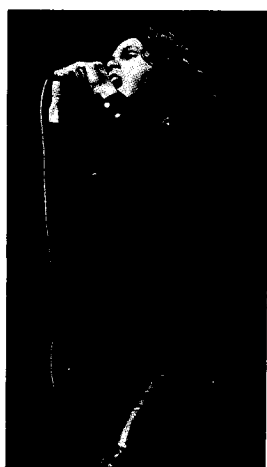
great speed and yet there was a fluidity and strength in the notes he picked – there may not have been many of them but each one sang a song unto itself. One quick listen to the lines on 'Love Me Two Times' will confirm this statement. But here again, Krieger was always in control of his instrument and sonically capable of taking these anorexic-sounding tones and making them work majestically within the track.

'I just used an old Fender amp and an old Gibson SG', Krieger explained in a recent interview on television and in Guitar World magazine. 'We had what appeared to be Acoustic amplifiers but they were actually homemade jobs with about ten times as much power and big JBL speakers. They all had horns on top which didn't really make for that great-sounding of an amp. But they were loud. I used a Fuzz pedal and an Echoplex.'

Krieger is the first to admit that the amplifiers he used didn't exactly lend themselves to creating spatial and religious-sounding guitar squawks and squeaks. Krieger's command came beneath the fingers more than from the amp. But he is responsible for producing some wonderful six-string music not only on the Doors album but on his own solo albums as well. There are four individual albums in release: Robby Krieger and Friends (1977); Versions (1982); Robby Krieger (1985); and his most recent, Door Jams. The newest is a compilation of those first three records, ranging from the







shrapnel-laden 'Gavin Leggit' to the jazzy 'The Ally.' It is valuable fodder for the Krieger fanatic and is testament to those eclectic chops.

But for all the music he has made as a solo player, the guitarist will always and forever be remembered as one of the Doors. And so he should. Those records stand up to this day and it is no wonder that artists like Billy Idol (re-doing 'LA Woman') and others are keeping Doors music alive. And it is that volume of work to which this book is dedicated. Krieger's playing on those records was textbook-simple, melodic and powerful.

*The Doors* was released in the beginning of 1967 during the Summer of Love, with the Vietnam war still raging madly, bell bottoms and paisley all the rage, and bands like Love, Buffalo Springfield, The Byrds, and Frank Zappa's Mothers Of Invention doing time in the many clubs lining Sunset Boulevard. It was a changing and fomenting period and rock and roll ended up having two heads: at the time it was easing the angst in these savage teenage breasts, it was stirring up the pot. Music added fuel to the fire and provided these essentially middle class kids with a banner, something to identify with. And boy, did they take *The Doors* to heart!

This eponymously-titled debut became an anthem for this efflorescent generation. *The Doors* was theatre; it had characters, scenes changes and story lines which captured hearts not only in California but across the entire country. And if Morrison was the leading man, Manzarek the director, and Densmore a supporting actor,

then Krieger was the unequivocal music and sound effects man. His guitar tone was eerie, spiritual, athermal; it spoke of dark things and hidden thoughts and it was decidedly seductive and it was everything six strings should sound like. And his solos, oh, his solos.

In this book there are four songs culled from this first release, 'Break On Through (To The Other Side)', 'Soul Kitchen', 'Twentieth Century Fox', and 'Light My Fire'. This latter cut became a paean to the Love hordes and it includes perhaps Krieger's finest solo ever (and certainly his most famous). It begins like a snake, slippery and lubricious, winding between two simple chord changes (two chord changes). The solo takes on form and direction and by the end of it Robby's SG is howling like a banshee and we are caught up with it. When the section is finally terminated we want to hear more and it's no surprise then that this song (writing credits were given to the entire band but Krieger was responsible for nearly all the words and music in this one) went to No. 1 in this country and catapulted the quartet from regional to national status.

'Love Me Two Times' and 'People Are Strange' from *Strange Days*, their follow-up, are both curious tracks in that they have no real guitar solo sections. Many of Krieger's guitar tracks were sans solos but he was such a wonderful and creative rhythm player that these lines provided buoy enough. 'People Are Strange' in particular, has a mesmerizing legato sort of rhythmic feel and again it bears that thin,

stretching type of tone he was by now earmarking as his own.

*Waiting For The Sun* came out in 1968 and it was a breathless piece of work from start to finish. A true opus, it would be difficult to choose another Doors album where Krieger played such an important role. This was the first album on which the band used an outside bassist (Manzarek always covered those parts with a Rhodes piano bass) and perhaps it was to this new sonic backdrop Krieger was able to kick into high gear. 'Hello, I Love You', 'Love Street', 'Spanish Caravan', and 'Five To One' are represented here and they are all excellent examples of his various styles. This first cut is reminiscent of the Kinks' 'All Day And All Of The Night' and showcases Robby's sledgehammer rhythm attack (one of the first quasi-heavy metal tones); 'Love Street' is a tribute to his jazz chops while 'Spanish Caravan' gives a nod to his Montoya/flamenco period. And the latter is simply Krieger laying back and allowing Morrison to go through his character metamorphosis.

'Touch Me' was the first time the band worked with a horn section (in fact, one of the first times any rock band worked with brass). *The Soft Parade* was also the first album listing individual writing credits and it's now plain to see just how prolific the guitarist was. He wrote or co-wrote five of the record's nine cuts (including 'Touch Me'). 'Wild Child', a Morrison composition, showcases Krieger's fiery side as he wrenches hell out of his neck and breathes real emotion into this main guitar lick.

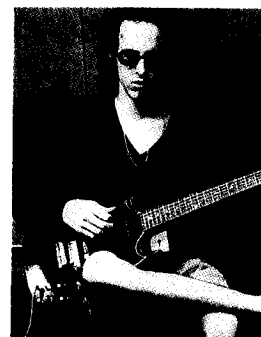
*Morrison Hotel*, shipped in 1970, was a strong comeback

after the somewhat disappointing prior release. Krieger was little short of brilliant as he danced about his Gibson in a blues tango on 'Roadhouse Blues' and played some memorable lines on 'Peace Frog/Blue Sunday'.

The title track of *LA Woman*, 'Riders On The Storm', and 'Love Her Madly' are representatives of the group's seventh album (their previous release was the non-studio *Absolutely Live*). 'Riders...' weaves fragile blues licks around Morrison's dreamy vocals and it is a testament to Krieger's strength not only as an interpreter of the singer's visions but as a proficient accompanist as well.

We'll probably never speak of Robby Krieger in the same breath as Jeff Beck or Eddie Van Halen. And rightly so because he is not that type of player. Krieger composes with his instrument; he orchestrates and invents and twists the musical cloth to produce an entirely new fabric. No one else could have been guitarist for *The Doors*, no one else would have known how.

But Robby is not one to rest on his laurels. He is currently working on another instrumental album, a direct to DAT recording, with Arthur Barrow and Bruce Gary. He is also working on several soundtracks and is musical consultant on the Oliver Stone film *The Doors*. Had Robby Krieger done nothing more than 'Light My Fire', his name would be in the record books. But he's provided us with a magical and moving scope of work and it is to these songs this book is dedicated.



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# Light My Fire

*Words & Music by The Doors*

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Am 5fr. Bm 7fr.

Moderately

Intro: (Snare)  $\text{>}$

Organ arr. for Gtr.

\*G D F Bb Eb Ab

*mf*

12 12 14 12 15 13 12 14 12 14 14 15 13 15 13 15 12 13 12 13 12 13 15 13 12 15 13 15

\*Chord names derived from bass figure.

Verse 1:

A Am(9) F#m

You know that I would be untrue. You

Gtr.

hold

hold throughout mp

Am F#m Am(9)

know that I would be a liar — if I was to say to you,

2 1 0 2 2 0 4 2 2 2 2 5 5 7 0 2

F#m Am(9) F#m Chorus: G A

girl, we could - n't get much high - er. Come on ba-by, light my fire. —

*mf*

D Dsus4 D G A D B G D

Come on ba-by, light my fire. — Try to set the night on

E E7 Am(9) F#m

fire. — The time to hes - i - tate is through. — No

*mp*

Am F#m Am(9) F#m

time to wal-low in the mire. — Try now we can on - ly lose, — and our



Am(9) F#m Chorus: G A

love be - come a fu - n'ral pyre. — Come on ba - by, light my fire. —

*mf*

D Dsus4 D G A D B/D#

— Come on ba - by, light my fire. —

G D E

Try to set the night on fire! — Yeah! —

Organ solo: Am Bm

Guitar solo: Am Bm

Rhy. Fig. 1 ————— 1\*w/Rhy. Fig. 1 (till end of solo) Bm

68

Gtr. II (kybd.) Gtr. I

*f*

\*Keyboard improvises on figure.

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am *8va* Bm Am Bm

Am *8va* Bm Am Bm Am Bm

Am *8va* Bm Am Bm Am *loco* Bm Am Bm

Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm Am Bm

Am Bm Am Bm Am Bm

7 5 7 5 7 5 7 5 7 5 8 7 5 8 7 5

Organ arr. for Gtr. G D F Bb Eb Ab

12 12 14 12 15 13 12 14 12 14 14 13 13 15 13 15 12 13 12 13 15 15 13 13 15 13 12 15 13

Gtr. hold throughout

3 3 3 2 3 3 1 1 6 6 11 4 4 12 11 13 13 5

A The

14 14 14 14 14 17 14 14 14 14 17 17 14 17 17 17 5 5 6 5 6 5 6 6 5 6 6 7 7 7 7 5

Verse 2:  
Am(9)

F#m

Am

time to hes - i - tate is through. —

No time to wal - low in the mire. —

Gtr. I

*mf*

F#m

Am

F#m

Try now we can on - ly lose, —

and our

Am(9)

F#m

Chorus:

G

A

love be - come a fu - n'ral pyre. —

Come on ba - by, light my fire. —

D

Dsus4

D

G

A

D

B

Come on ba - by, light my fire. —

P.M. ----- 1



G D E E7 Verse 4: Am7

Try to set the night on fire! \_\_\_\_\_ Yeah!— You know that I would be un - true. —

The first system of the musical score. The vocal line (treble clef) has lyrics: "Try to set the night on fire! \_\_\_\_\_ Yeah!— You know that I would be un - true. —". The guitar line (treble clef) has chords G, D, E, E7, and Verse 4: Am7. The bass line (bass clef) has fingerings: 3 3 2 2 2, 0 0 0 0 0, 5 4 5 5 0 0 0, 0 2 1 0 1 3, (3) 1 0 3 1, 5 5 5 7.

F#m Am7 F#m Am7

— You know that I would be a liar — if I was to say to you, —

The second system of the musical score. The vocal line (treble clef) has lyrics: "— You know that I would be a liar — if I was to say to you, —". The guitar line (treble clef) has chords F#m, Am7, F#m, and Am7. The bass line (bass clef) has fingerings: 2 5 5 2 2 5 5 5, 2 5 5 2 2 5 5 5, 4 4 4 4 4 5 7 5 5, 0 2 0 0 2 2 2 2.

F#m Am7 F#m Chorus: G A

— girl, we could-n't get much high - er. Come on ba - by, light my fire. —

The third system of the musical score. The vocal line (treble clef) has lyrics: "— girl, we could-n't get much high - er. Come on ba - by, light my fire. —". The guitar line (treble clef) has chords F#m, Am7, F#m, Chorus: G, and A. The bass line (bass clef) has fingerings: 2 2 2 5 5 5 2 2 3 3 5 0, 2 2 2 5 5 5 2 2 3 3 5 0, 4 4 4 5 5 5 4 4 5 7 6 0, 0 0 0 0 0 0 0 2 0 0 0 0.

D Dsus4 D G A D Dsus4 D F C

— Come on ba - by, light my fire. — Try to set the night on fire. —

The fourth system of the musical score. The vocal line (treble clef) has lyrics: "— Come on ba - by, light my fire. — Try to set the night on fire. —". The guitar line (treble clef) has chords D, Dsus4, D, G, A, D, Dsus4, D, F, and C. The bass line (bass clef) has fingerings: 2 2 2 3 2 7 7 7 7 9 9 9 2 2 2 3 2 1 1 0 0, 3 3 3 3 3 8 8 8 8 10 10 10 3 3 3 3 3 2 2 1 1, 0 2 2 0 0 7 7 7 7 9 9 9 0 2 2 2 2 2 0 3 3 0 0, 0 0 0 0 0 9 9 9 9 11 11 11 0 0 0 0 0 0 3 3 3 3.

D Dsus4 D F C D Dsus4 D F C

Try to set the night on fire. Try to set the night on fire.

The first system of the musical score features a vocal line in treble clef and a guitar accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The guitar accompaniment consists of chords and arpeggiated patterns. The lyrics are "Try to set the night on fire." repeated twice.

D Dsus4 D F C D

Try to set the night on fire!

The second system continues the musical score. It includes a vocal line and guitar accompaniment. The lyrics are "Try to set the night on fire!". The guitar accompaniment features a triplet in the final measure of the system.

Organ arr. for Gtr. G D F Bb Eb Ab Free time A

The third system is titled "Organ arr. for Gtr." and includes a section labeled "Free time". It features a guitar line with various chords and a final measure with a circled "A" indicating a specific fret or technique.

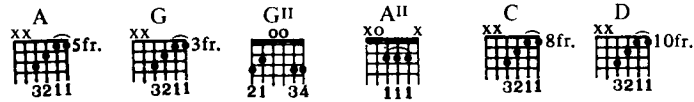
Gtr.

The fourth system is a guitar solo section, labeled "Gtr.". It features a complex guitar line with many fret numbers and a final measure with a circled "A".

# L.A. Woman

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Free time

Fast rock ♩ = 168

Gtr. I

*slowly gliss.*

N.C.(A)

14

*f* w/slide & maximum distortion

*mf* w/clean tone

(1)

7

5

5 3 (3)

2 3

2 3 2 0 2 (2)

(2)

6 7 6 7 6 7 6 (6)

(6)

6 7 6 7 6 7 6 (7)

(7)

6 7 6 7 6 7 6 (6)

(6)

6 7 6 7 6 7 6 (7)

(7)

6 7 6 7 6 7 6 (6)

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6 7 6 7 6 7 6 (7)

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Verse 1:  
w/Rhy. Fig. 1 (4½ times)

Well I just got in-to town a-bout an ho-ur a-go.

I took a look a-round see which way the wind-blows.

With a lit-tle girl in a Hol-ly-wood bun-ga-low.

Are you a luck-y lit-tle la-dy in the cit-y of light?

w/Rhy. Fig. 2 (2 times, see below)  
G<sup>II</sup>

Or just an - oth - er lost an - gel? — Cit - y of night, — cit - y of night. —

7 6 7 5 (5) (5)

A<sup>II</sup> G<sup>II</sup> A (cont. in notation)

— Cit - y of night, — cit - y of night. — Whoa! Come on!

0 2 4 0 2 4 0 2 4 4 2 2 (2) 0 2 4

Guitar solo  
w/Rhy. Fig. 1 (6 times)  
A

(5) (6) (7) (7) (5) 0 2 4 0 2 4 0 2 4 4 2 2 (2) 0 2 4

0 2 4 4 (4) 2 4 2 4 4 2 (4) 2 2 (2) 4 2 2 4 0

(0) 5 5 5 7 (7) 5 7 7 (7) 5 7 (5) 5 7 5 7 7 7 9 (9) 9 9 9 10 10 10

Rhy. Fig. 2 (Gtr. II) .....

G A

G A

Verse 2:  
w/Rhy. Fig. 1 (4 times)

L. A. — wo - man, L. A. — wo - man.

L. A. wo - man Sun-day af - ter - noon...

L. A. wo - man Sun-day af - ter - noon. \_

L. A. wo - man Sun-day af - ter - noon, \_ drive through your sub-urbs in to your (cont. in slashes)

blues. \_ In - to your blues. Yeah! In - to your

blue, blue\_ blue, in - to your blues. Oh \_ yeah!

*w/Rhy. Fig. 2 (2 times)*  
G<sup>II</sup> A<sup>II</sup>

*Piano solo w/Rhy. Fig. 1 (4 times)*

**Interlude:**  
Rhy. Fig. 3  
Both gtrs.  
A G A G

15

*\*Play 4 times*

*\*Vocal enter last time.*

w/Rhy. Fig. 3 (8 times)

A G A G A G A G

See your hair is burn - ing;—

A G A G A G A G

hills are filled with fire. \_\_\_\_\_ If they

w/Rhy. Fill 1

A G A G A G A G

say I nev - er loved — you, — you

A G A G A G A G

know they are a li - ar. —

A G A (Both gtrs.) G A G A G

Driv - in' down your free — way, —

A G A G A G A G

mid - night al - leys roam.

A

Cops in cars, the top-less bars, — nev - er saw a wom-an —

w/Rhy. Fig. 2

G<sup>II</sup> A<sup>II</sup>

so a - lone, so a - lone. —

Rhy. Fill 1 (Gtr. I)

hold — hold — hold — hold — hold — hold —

2 2 2 0 0 0 2 2 0 0 0 2 2 2 0 0 0



So a - lone, so a - lone. —

G A

w/Rhy. Fig. 1

Mo - tel mon - ey, mur - der mad - ness,

1

5 (5) 7 (7) 5 7 (7) 7 5 7 5 7

a-change the mood from glad — to sad - ness.

1 1 1

7 (7) 5 6 (8) 5 7 (7) 5 7 5 7 6 5 8

Half time  
Gtr. I (Gtr. II out)  
N.C.(Am)

1

7 (7) 5 7 (7)

1 1/2

6 (6) 5 7 5 7 5 7 6 7 7 (7) 5 5 7 5 7

*accel. poco a poco* -----

Mis - ter Mo - jo ris - in'. Mis - ter Mo - jo ris - in'.

Gtr. I

*accel. poco a poco* -----

Gtr. II

*accel. poco a poco* -----

Mis - ter Mo - jo ris - in'. Mis - ter Mo - jo ris - in'. Got - ta



Mo - jo ris - in'. \_\_\_\_\_ Mis - ter Mo - jo ris - in'. \_\_\_\_\_ Got - ta

7 5 7 5 7 5 7 (7) 5 7 5 5 7 5 7 7 5 5 7 5 (5) 5 7 5 5 7 5

(5) 7 (7) 5 7 5 (5) 7 (7) 5 7 (7) 5

keep on ris - in'. \_\_\_\_\_ Right in, right in. \_\_\_\_\_ Goin' right in, right in. \_\_\_\_\_

7 7 5 5 7 5 7 5 7 5 6 7 6 7 5 5 7 5 5 7 5 x 7 7 7 7 7

(5) 7 (7) 5 7 (7) 5 (5) 5 5 5 7 5 7 5 5 5 5 5

Goin' right in, right in.\_\_\_\_\_ I got - ta ride in, ride in.\_\_\_\_

Babe, right in, right in.\_\_\_\_\_ I got - ta whoa, yeah.

Right. Oh, yeah. \_\_\_\_\_

*\*Chords derived from kybd. and bass.*

*\*C*  
Gtr. II

$\text{♩} = 168$

The musical score is written for guitar and bass. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar line with fret numbers and bends, and a bass line with fret numbers and bends. The first system includes a tempo marking of 168 and a guitar solo section marked 'Gtr. II'. The second system includes a note that chords are derived from keyboard and bass. The third system continues the vocal and instrumental parts.



\_\_\_\_\_ You're my wo - man. \_\_\_\_\_ My lit - tle L. A. \_\_\_\_\_ Wo - man. \_\_\_\_\_

----- 1/2 ----- 1 -----

(6) 6 6 7 6 7 6 7 7 6 6 (6) 7 (7) 7 (7) 5 7 5

\_\_\_\_\_ Yeah, my L. A. \_\_\_\_\_ Wo - man, \_\_\_\_\_ 'ay 'ay,

----- 1 -----

7 7 7 7 7 7 (7) 7 7 7 7 (7) 5 7 5 7 7 7 7 7

come on, come on. L. A. Wo - man come on.

7 5 7 5 7 5 7 7 7 7 7 7 5 7 5 7 5 7 7 7 7 7 5 7 6 7 5

*Fade out*

----- 1/2 -----

(5) (5) 7 6 7 7 (7) (7) 7 6 x 6 (6)

With a lit - tle girl in a Hol - ly - wood bun - ga - low... Are you a

7 (7) 8 7 5 5 (5) 7 5 7 6 5 8

luck - y lit - tle la - dy in the cit - y of light?\_ Or just an -

7 6 7 6 7 6 7 6 7 6 7 6 7 5

w/Rhy. Fig. 1 (1st 3 bars only) w/Rhy. Fig. 2 (2 times)  
oth - er lost an - gel?\_ Cit - y of night... hold

(5) 4 5 5 5 3

A G  
Cit - y of night... Cit - y of night... hold hold

5 (5) 6 4 5 5 5 3



w/Rhy. Fig. 1 (2 times)

A

Cit - y of night...

Whoa!

Come on!...

Verse 3:

w/Rhy. Fig. 1 (until fade)

L. A. Wo - man, —

L. A. — Wo - man. —

L. A. — Wo - man. —

*Music by The Doors. Words by Robbie Krieger*

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**Fast rock** ♩ = 144

*Intro.* Am

Gtr Rhy. Fig. 1

(end Rhy. Fig. 1)

Gtr.

I

*mf* w/out pick

T  
A  
B

0 0 0 0 0 0 | % | % | 0 0 0 0

1 1 1 1 1 1 | % | % | 1 1 1 1

2 2 2 2 2 2 | % | % | 2 2 2 2

x x x x x x | % | % | x x x x

0 0 x x x x | % | % | 0 0 x x 2

**Gtr. II Am**  
**(Acous.)**

*(vocal enter 2nd time)*

**Verse 1:**  
**w/Rhy. Fig. 1A (2 times)**

\*Piano arr. for Gtr.

Rhy. Fig. 1A *mf*

verse 1:  
w/Rhy. Fig. 1A (2 times)

Don't you love her — mad - ly? A - don't you

hold - - - - -

1 3 5 3 1 3 5 5 1 3 5 3 1 3 5 5 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0

\*Piano arr. for Gtr.

\*Piano arr. for Gtr.

need her\_\_ bad - ly? Don't you love her ways?\_ A - tell me

hold -----4

1 3 5 3 5 3 5 5 7 7 5 7 7 7 5 7 7 7 5 7 2

2 2 4 5 2 4 2 5 4 5 5 7 7 7 7 5 7 7 7 5 7 2

2 2 2 2 2 2 2 0 7 7 7 7 7 7 7 7 7 7 7 2

w/Rhy. Fig. 1A  
Am

**Gtr. III**  
(Elec. Am<sup>1</sup>  
12 stg.) ♦

C.

F

what you\_ say.\_ A-don't you love her\_ mad - ly? \_\_\_\_\_ Wan - na

F D Am Gtr. II

be her dad - dy? A- don't you love her face? Don't you

1 1 1 1 7 7 5 5 1 3 5 3 1 3 1 1  
2 2 2 2 7 7 7 7 2 2 4 2 5 2 4 2 2 2 4 2 2 0 0

E Am<sup>I</sup> ⑤open A Am<sup>I</sup>

love her as she's walk - ing out the door? Like she did one

\*(cont. in slashes)

Gtr. III

0 0 0 0 0 0 0 7 7 5 7 5 7 5 7 6 5 8 5 7 7 7 5 7

\*Gtr. II double Gtr. I

E w/Rhy. Fill 1 (Gtr. I) \*Am D Am

thous - and times be - fore. Don't you love her ways? A - tell me

Gtr. I

hold ----- 4 hold

1 1 2 0 2 0 0 2 0 2 2  
7 7 (7) 5 7 (7) 0 3 3 1 3 1 3 3 1 3 3 2  
7 7 7 5 7 7 9 9 9 9 7 5 7 5 0 0 0 0 0 0 0 0 0 2

\*Gtr. II

Rhy. Fill 1 (Gtr. I)

0 0 0 8 (8) 8 9 7 5 7 5  
1 1 1 9 (9) 9 9 7 5 7 5  
0 0 0 0 0 0 0 0 0 0 0 0 0 0

E

what you say. Don't you love her as she's walk - ing out the door?\_ (cont. in slashes)

The first system of the musical score. The vocal line (treble clef) has lyrics: "what you say. Don't you love her as she's walk - ing out the door?\_" with a note "E" above the final measure. The guitar line (treble clef) has a melodic line with some notes marked with 'x'. The bass line (bass clef) has fret numbers: 0, 2, 2, 3, 5, 3, 2, 0, 3, 5, 5, 2, 1, 2, 3, 1, 2, 2, 2, 2, 0, 1, 2, 2, 4, 2, 2, 2.

\*Am E Am \*\*D5

All your love, — all your love, —

Gtr. III

1/2 hold

\*Gtr. II double Gtr. I. \*\*Piano arr. for Gtr. II.

The second system of the musical score. The vocal line (treble clef) has lyrics: "All your love, — all your love, —" with chords \*Am, E, Am, and \*\*D5 indicated above. The guitar line (treble clef) has a melodic line with a "Gtr. III" label. The bass line (bass clef) has fret numbers: 7, 5, 7, 5, 7, 0, 2, 1, 3, 1, 2, 0, 1, 2, (1/2), 0, 2, 2, 1, 0, 2, 2, 2, 1.

w/Fill 1

all your love, — all your love. — All your

The third system of the musical score. The vocal line (treble clef) has lyrics: "all your love, — all your love. — All your" with a "w/Fill 1" label above. The guitar line (treble clef) has a melodic line. The bass line (bass clef) has fret numbers: 3, 1, 2, 0, 1, 0, 2, 1, 2, 1, 3, 2, 0, 1, 3, 1, 3, 1, 2, 1, 2, 0, 1, 2, 0.

Fill 1 (Gtr. II)

A boxed section titled "Fill 1 (Gtr. II)". It shows a guitar line (treble clef) with notes G4, A4, B4, C5. The bass line (bass clef) has fret numbers: 7, 7, 10, 10, 4, 7, 5, 7.

\*Gtr. I G C<sup>VIII</sup> B B<sup>b</sup> E <sup>① open</sup>  
 love is — gone, — so sing a lone - ly song — of a  
 \*Gtrs. II & III tacet. To Coda  $\oplus$   
 A D<sup>x</sup> F<sup>xIII</sup> D<sup>x</sup> G<sup>x</sup> EVII  
 deep blue dream. — Sev - en hor - ses — seem, to be on the  
 Am(type 2) Kybd. solo  
 mark.  
 \*Am<sup>I</sup>  
 C F D<sup>II</sup> Yeah —  
 — don't you love — her? — Don't you  
 Am E \*Am E Am D.S.<sup>al</sup> Coda  
 love her as — she's walk - ing out — the door? —  
 Gtr. I (cont. in slashes) Gtr. III  
 5 5 3 5 4 4 2 4 7 7 7 5 7 5 7  
 5 5 4 5 6 6 4 6 1 1 7 5 7 5 7  
 \*Gtrs. I & II  
 $\oplus$  w/Rhy. Fig. 1 (2 times)  
 Coda Am  
 mark.  
 Gtr. IV  
 8 5

Guitar solo  
w/Rhy. Fig. 1 (2 times)

Dm Dm7sus2 Dm Dm7sus2 w/Rhy. Fig. 1  
Am

\*Am (type 2)

C<sup>VIII</sup>

F<sup>XIII</sup>

D<sup>x</sup>

\*Gtrs. I & II until fade.

Am (type 2)

Well don't you

Riff A

w/Riff A (until fade)

love her\_ mad - ly? \_\_\_\_\_

Ah don't you love her\_ mad - ly? \_\_\_\_\_

Ah don't you

Fade out

love her\_ mad - ly? \_\_\_\_\_

# The Crystal Ship

Words & Music by The Doors

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Fm 13fr. Eb 11fr. Db 9fr. Ab 4fr. C 8fr. F 13fr. Cm 311 Bb maj7 231 Gb 2fr. Bb 6fr. F5 134 F1 321  
 Moderately Verse I: Fm Cm7 Bb

Be - fore you slip in - to un - con - scious - ness I'd like to have an -

Gtr. I

*mf*

\*hold -----

13 13 13 13 8 8 8 8 7 6

13 13 13 8 8 6

\*For each chord change, hold notes throughout the bar(s).

Gb F Bb C  
 oth - er kiss, an - oth - er flash - ing chance at -

Rhy. Fig. 1

2 2 2 2 2 2 7 7 7 7 7 9 9 7 7

3 3 3 3 3 8 8 8 8 8 10 10 8 8

2 1 1 1 6 6 6 6 8 8 6 6

F Eb F Eb F Db Ab Eb  
 bliss, an - oth - er kiss, an - oth - er kiss.

(end Rhy. Fig. 1)

1 1 1 1 1 1 5 12 12

2 2 2 2 2 2 6 13 13 13

1 1 1 1 1 1 9 11 11 (11) 1 4 11

## Fm

$$C_m$$

**Piano solo**

Fm Eb F C F C F F C Eb

hold-



Oh

Fm Db Ab Eb

⑥8fr. C C ⑥8fr. C C

Verse 3:

Fm Cm Bbmaj7 Gb

tell me where\_ your free-dom lies,\_ the streets are fields\_ that nev - er die.\_ De -

hold hold hold hold

13 13 8 8 7 6 7 6 7 7 2 2 3 4

w/Rhy. Fig. 1

F Bb C F Eb

liv - er me from rea - sons\_ why\_ you'd rath - er cry.\_

⑥13fr. F F ⑥13fr. F F ⑥13fr. F

hold -

Verse 4:

Fm

I'd rath - er fly.\_ The cry - stal ship\_ is

Cm ⑥6fr. Bb Bbmaj7 ⑥6fr. Bb Bbmaj7 ⑥2fr. Gb Gb

hold hold hold

be - ing\_ filled.\_ A thou - sand girls,\_ a thou - sand thrills.\_ A

F ⑥6fr. Bb Bb ⑥6fr. Bb Bb C Bb

hold

mil lion ways to spend your\_

F5 Eb F5 F1

time\_ when we get back\_ I'll\_ drop a line.\_

rit.

# Five To One

Words & Music by The Doors

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Moderately

Drums & bass  
N.C.

3

Gtr. I

Riff A -----

"Yeah, come on. Love my girl. She lookin'  
good. Come on, one more..."

*f*

Verse 1:

w/Riff A (3 times)

Five to one — ba - by, — one in five. —

No one here — gets —

out a - live — now.

You get yours — ba - by, I'll get mine. —

Gon-na' make it ba - by if we try. —

The

Verse 2:

N.C.

old — get old — and the young get strong - er.

May take a week — and it

may take long - er. — They got the guns — but — we got the num - bers. —

Guitar line: Treble clef, 7 7 5 7 5, 7 7 7 5 7 5, 7 5 7 5 7

Gon-na win — yeah, we're tak - in' o - ver. Come on!

Guitar solo 8va

loco

Guitar line: Treble clef, 19 19 17, 19 (19) 17, 19 (19) 17, 17 19 (19) 17, 19, 7 7 7 5 7 5 7, 4 5 7 7 (7) 7 (7) 5 7 5 (7) 5 7

8va

loco

Guitar line: Treble clef, 5 7 7 5 7 5 17, 20 (20) (17) 20 17 20 (20) 17 20 (20) 17 19 (19) 17, 19 17 19 19 17 19 17 19

loco

Guitar line: Treble clef, 7 (7) 5 7 5 7 (7) 5 5 7 6 7 7, 7 7 7 5 7 5 (5)

Verse 3:  
N.C.

Your ball-room days are ov - er ba - by. Night — is draw - ing near. —

Shad - ows — of the ev - 'ning — crawl a - cross the years. —

You walk a - cross the floor\_ wit da — flow - er in your hand; — Try-'na tell me no - one —

Guitar line: Treble clef, 5, 3





Get to - geth - er one more time. — Get to - geth - er got - ta

8va

17 19 20 20 (20) 20 (20) 20 (20) 17 19 19 (19) 17 19 17 19 (19) 17 (19) 17 (19) 17 17

get to - geth - er got - ta get to - geth - er got - ta.

8va

19 19 (19) 17 20 17 20 (20) 19 17 1/2 1/2 19 17 19 17 19 17 19

Spoken: "Take you up in the mountains and... ha, ha, ha. I love my girl.

8va

loco

17 19 19 19 17 19 7 7 5 7 5 7 5 7 5 7 5 7 5

She's lookin' good, lookin' real beautiful. I love ya, come on..."

Fade out

7 (7) 5 7 (7) 5 7 (7) 5 7 5 7 7 (7) 7 7 (7) 5 7

# Roadhouse Blues

Words by Jim Morrison. Music by The Doors

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Moderate shuffle (♩ = ♩<sup>3</sup>), ♩ = 108

Intro:

N.C.(E7)

Gtr. I

First system of the Intro. Treble clef, key of D major (F# C# G# D), 4/4 time. The melody features eighth-note patterns with triplets. Bass clef accompaniment consists of eighth notes with fret numbers 5, 6, and 7 indicated.

Second system of the Intro. Measures 6-10. Measure 10 ends with a repeat sign (%).

Verse 1:

N.C.(E7)

First system of Verse 1. Treble clef. Lyrics: A - keep your eyes on the road, your hands up - on the wheel.

A - keep your eyes on the road, your hands up - on the wheel.

Second system of Verse 1. Measures 5-8. Measure 8 ends with a triplet of eighth notes.

Third system of Verse 1. Measures 9-12. Measure 12 ends with a triplet of eighth notes.

Keep your eyes on the road, your hands up - on the wheel.

Fourth system of Verse 1. Measures 13-16. Measure 16 ends with a triplet of eighth notes.

Yeah, we're goin' to the road - house gon - na have a real old \_\_\_\_\_ a good time. \_\_\_\_\_

Yeah in back of the road - house they got some bun - ga - lows. \_\_\_\_\_

Yeah, in back of the road - house they got some bun - ga - lows. \_\_\_\_\_





First system of musical notation. The treble staff contains a melodic line with eighth-note triplets and sixteenth-note runs. The bass staff contains a complex fretboard diagram with fingerings (1, 12, 14, 15) and a '3' indicating a triplet.

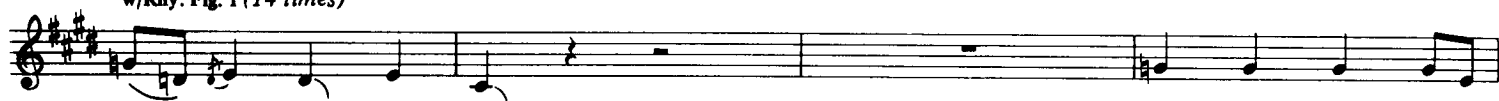
Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a "hold" instruction with a dashed line and continues the fretboard diagram with fingerings (15, 12, 10, 7, 10, 8, 6, 8, 10, 9, 8, 0).

Third system of musical notation. The treble staff shows a melodic phrase followed by a repeat sign. The bass staff shows a fretboard diagram with fingerings (0, 2, 0, 2, 0, 2, 0, 2) followed by a repeat sign.

Fourth system of musical notation. The treble staff contains a melodic line with eighth notes. The bass staff contains a fretboard diagram with fingerings (4, 2, 0, 2, 4, 2, 0, 2).

Fifth system of musical notation. The treble staff includes the lyrics "You got - ta roll, roll, roll, you got - ta" and a "Rhy. Fig. 1" label. The bass staff contains a fretboard diagram with fingerings (5, 5, 5, 3, 5, 3, 0, 0, 2, 2, 2, 2, 0, 2).

w/Rhy. Fig. 1 (14 times)



thrill\_ my soul, al - right.

Roll, roll, roll, roll a -



through my soul\_ \*de got - ta peep - a con-cha choo-chom, paw conk conk, I goin' ta hay - cha coon - a may-cha,

\*Nonsense syllables.



ba ba loo la hey chow, bow pa key chow ee - sown comp, yeah right. \_\_\_\_\_



Ash - en la - dy, \_\_\_\_\_

Ash - en la - dy, \_\_\_\_\_

give



up your vows. \_\_\_\_\_

Give up your vows. \_\_\_\_\_

Save our ci - ty, \_\_\_\_\_

w/Rhy. Fig. 1 (1st bar only)



save our ci - ty, \_\_\_\_\_

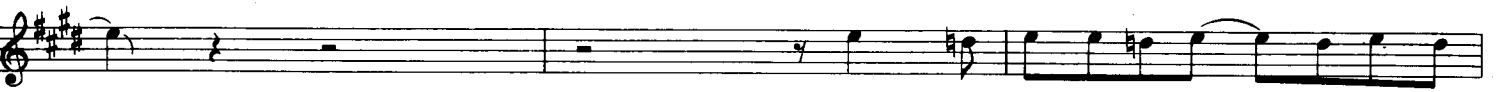
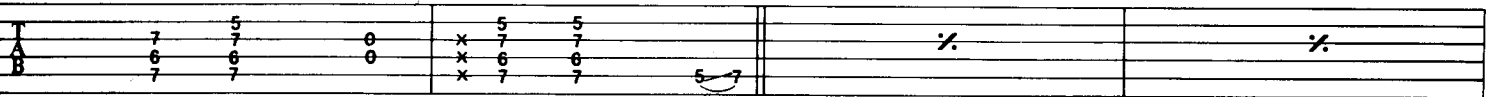
right now.

E7

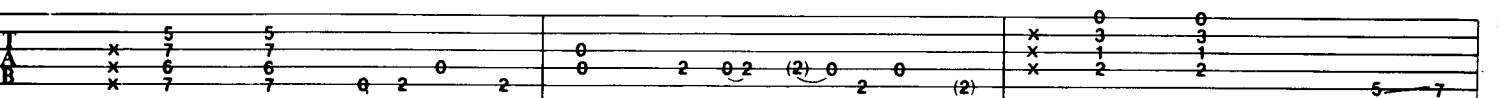
Verse 2:



Well I woke up this morn - ing I got\_ my - self a beer. \_\_\_\_\_



Yeah, I woke up this morn - ing and I



got my - self a - beer. The

Bass line fret numbers: 0 3 1 2 | 0 3 1 2 | 5 7 | 0 1 0 2 | 0 2 0 2 (2) 0 2 0 2

fu - ture's un - cer - tain and the end is al - ways near. Let it

Bass line fret numbers: 0 2 0 2 0 2 0 2 | (2) 2 0 0 2 0 3 | (3) 0 0 0 0 1 2 | 2 0 2 0

Chorus:  
w/Rhy. Fig. 1 (1st 7 bars only)  
N.C.(A7)

roll, ba - by roll. Let it a - roll, ba - by roll.

Let it a - roll, ba - by roll. Let it a -

B C C# D D# N.C.(E)

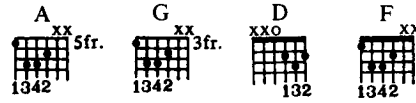
roll, hey, all night long.

Bass line fret numbers: 4 4 4 4 4 4 | 4 4 5 6 7 8 | 15 15 12 15 12 14 | (14) 12 14 | 12 9 7 9 7

# Twentieth Century Fox

Words & Music by The Doors

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Moderate rock ♩ = 116

Intro:

Gtr. I

Rhy. Fig. 1

*f* hold

Verses 1 & 2:

w/Rhy. Fig. 1 (2 times)

1. Well she's fash-ion - a - bly lean, —
2. See additional lyrics

(end Rhy. Fig. 1)

and she's fash-ion - a - bly late. —

She'll nev - er

rank a scene,

she'll nev - er

break the date. —

But she's no drag just watch the way she walks.

*Chorus 1 & 2:*

A

E7

A

She's a

Twen - ti - eth

**G**

A

**G**

A

③ 6fr.  
C

Cen - tu - ry      Fox. \_\_

She's a

Twen - ti - eth

Cen - tu - ry      Fox.\_\_\_\_

No

Am

**G**

**F**

C

tears,

no

fears,

no\_

ru - i

\_\_\_\_ years.

no clocks.\_

hold - - - - +

hold - - - - -

*hold* - - - - -

*hold* - - - - -

E

E7

2nd time to Coda  $\oplus$

A

D

(E7)

She's a

Twen - ti - eth\_\_ Cen - tu - ry Fox\_\_ now yeah.\_\_\_\_\_

*hold* - - - - -

hold - - - - -

### Rhy. Fill 1

**E**

E7

*hold* - - - - - 1

### Rhy. Fill 2

**E**

hold - - - - -

Guitar solo  
\*A7

grad. bend  
1/2

8 5 8 8 0 7 (7) 5 7 5 7 5 7 5 7

\*Chord names derived from organ & bass parts.

A G F D

(7) 5 7 5 8 7 5 5 8 5 6 7 5 6 7 5 7 8 5 8

E A D

(8) 5 5 8 8 10 10 (10) 8 10 10 (10) 8 12 (12) 13 12 13 12

hold 1/2 1/2

A D A D A E7

8va

13 12 13 12 16 17 (17) 17 17 19 17 19 (19) 17 19 17 19 19

D.S. al Coda

She's the

*Coda*      A                                  D                                  A                                  D

Twen - ti - eth \_\_\_ Cen - tu - ry Fox, \_\_\_ now yeah. \_\_\_

A                                  D                                  A                                  D                                  A                                  D                                  A

Twen - ti - eth \_\_\_ Cen - tu - ry Fox, \_\_\_ now babe. \_\_\_ Twen - ti - eth Cen - tu - ry Fox, \_\_\_

hold - - - - - | hold - - - - - | hold - - - | hold - - - - - | hold - - - - - | hold - - - - - | hold - - - - -

A                                  G                                  A

now. She's a Twen - ti - eth Cen - tu - ry Fox. \_\_\_

hold - - - - - | hold - - - - -

*Verse 2:*  
 She's the queen of cool  
 And she's the lady who waits  
 Since her mind left school it never hesitates  
 She won't waste time on elementary talk.

*Chorus 2:*  
 'Cause she's a Twentieth Century Fox  
 She's a Twentieth Century Fox  
 Got the world locked up inside a plastic box.



# Riders On The Storm

Words & Music by The Doors

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Moderately

Verses 1 & 4:

Elec. Piano, Drums Substitute w/Rhy. Fig. 1 (2nd time)

N.C.(Em)

\*Em

Intro:

13

13

Ri - ders on the storm, ri - ders on the storm. In -

Gtr. I 13

*mf* w/vib. effect

2 2 0 0 2 (2) 2 2 2 0 0 2 0 2

\*Chords derived from Kybrd. part.

Am

Em

to this house were born, in - to this world were thrown. Like a

1/4 1/4

2 0 2 0 3 0 2 0 3 0

D

C

Em

2nd time to Coda II

dog with - out a bone an act - or out on loan. Ri - ders on the storm. 2. There's a

5 3 3 0 0 2 0 2 3 (3) 3 0 2 0 2 0 0 0 0 2 0 2 3 (3) 3 0 2 0 2 0

Verse 2:

kill - er on the road; his brain is squirm - ing like a toad. Take  
got - ta love your man. Girl you got - ta love your man.

Rhy. Fig. 1

0 0 0 2 0 2 2 3 (3) 3 0 2 0 2 0 0 0 0 2 0 2 3 (3) 3 0 2 0 2 0

Am Em

a long hol - i - day; let your child - ren play. If you  
 Take him by the hand; make him un - der stand. The

5 5 7 7 8 8 10 10 0 0 2 2 3 (3) 3 2 2

D C Em 2nd time to Coda I

give this man a ride, sweet fam - i - ly will die. Kill - er on the road. Yeah. \_\_\_\_\_  
 world on you de - pends, our life will nev - er end. Got - ta love your man.

(end Rhy. Fig. 1)

hold -----

2 2 2 2 2 1 0 0 0 2 2 3 (3) 3 2

Guitar solo Em

2 2 2 0 2 (2) 0 2 0 2 0 2 0 3 0 2 2 0 2 2 0 2

Am Em D

1/4 1/4

0 0 3 0 2 0 2 2 0 2 4 4 (4) 2 0 2 4 (4) 4 2 0 4 0 2 2 2 0 2

C Em D.S. al Coda I

hold -----

2. Girl you

(2) 0 1 0 0 (0) 4 5 4 0 2 0 2 3 (3)

Elec. Piano solo

\*Rhy. Fig. 2

N.C.(Em)

(Play 24 times)

Coda I

Musical notation for Coda I. The treble staff shows a piano solo with a series of chords and a 2-measure rest. The bass staff shows a series of chords and a 2-measure rest.

\*Use Rhy. Fig. 2 as a model for improvisation throughout this section.

Em

D.S.  $\text{S. S. } \frac{3}{4}$  al Coda II

Musical notation for the first system. The treble staff shows a piano solo with a series of chords and a 2-measure rest. The bass staff shows a series of chords and a 2-measure rest.

$\text{Em}$

Coda II

Guitar solo

Musical notation for Coda II. The treble staff shows a guitar solo with a series of chords and a 2-measure rest. The bass staff shows a series of chords and a 2-measure rest.

Musical notation for the second system. The treble staff shows a piano solo with a series of chords and a 2-measure rest. The bass staff shows a series of chords and a 2-measure rest.

Musical notation for the third system. The treble staff shows a piano solo with a series of chords and a 2-measure rest. The bass staff shows a series of chords and a 2-measure rest.

Ri - ders on the storm.

Ri - ders on the storm.

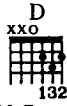
Free time

hold ----- | hold ----- | hold ----- | hold ----- |

# Break On Through

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N.C.

### Riff A

**Moderately fast** ♩ = 168

*Intro :*

**Drum beat**

3

**Gtr. I**

### Riff A

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a measure of whole rest, followed by a measure of eighth notes (G4, A4, B4, A4, G4) marked with a forte 'f' dynamic. This is followed by a double bar line and a repeat sign. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a measure of whole rest, followed by a measure of eighth notes (G3, A3, B3, A3, G3) marked with a forte 'f' dynamic. This is followed by a double bar line and a repeat sign. The score concludes with a final measure of whole rest.

✂ *Verses 1,2,3:*

1. You know the day des - troys the night, — night di - vides — the day. —  
 2. We chased our pleas - ures here, — dug our treas - ures there. — Can you  
 3. See additional lyrics

*Chorus:*

N.C.

D

Tried to run,— tried to hide.— Break on through— to the oth - er side.—  
still re - call,— time we cried?—

N.C.

Riff B

2 2 2 2 2  
3 3 3 3 3  
2 2 2 2 2  
0 0 0 0 0

0 3 0 1 2 0 1 2 0 2 0 2

1.

2.

*To Coda*  $\oplus$

[illegible]

Organ solo  
w/Riff A (8 times)

w/Riff A (2 times)

8

Oh! \_\_\_\_\_ Ev - ery - bod - y \_\_\_\_\_ loves my

ba - by. \_\_\_\_\_

She gets.

She gets.

w/Riff A (2 times)

2

D.S.<sup>al</sup> Coda

She gets.

Yeah. \_\_\_\_\_

3. I found an

Coda N.C.

Break on through oh!

Oh yeah! \_\_\_\_\_

E7#9

Rhy. Fig. 1

(end Rhy. Fig. 1)

Verse 4:

w/Rhy. Fig. 1

Made the scene, \_\_\_\_\_ week to week, \_\_\_\_\_ day to day, \_\_\_\_\_ hour to hour. \_\_\_\_\_

D

w/Riff B  
N.C.

Gate is straight, \_\_\_\_\_ deep and wide. \_\_\_\_\_ Break on through \_\_\_\_\_ to the

oth - er side. \_\_\_\_\_ Break on through \_\_\_\_\_ to the oth - er side. \_\_\_\_\_

Break on through.\_ Break on through.\_ Break on through.\_

Break on through.\_ Yeah, yeah, yeah, yeah,

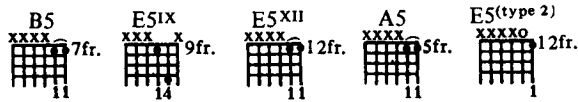
yeah, yeah, yeah, yeah, yeah.

*Verse 3:*  
 I found an island in your heart,  
 A country in your eyes.  
 Arms that chain, eyes that lie.

# People Are Strange

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Moderately  
N.C.

Verse 1:  
Em

A7(no 3rd)

Peo - ple are strange\_ when you're a stran - ger, fa - ces look ug - ly

Gtr. I  
f hold hold hold

B (Em)

A7(no 3rd)

when you're a - lone.\_ Wo - men seem wick - ed when you're un - want - ed, streets seem un - ev - en

hold hold hold hold hold

B (Em)

Chorus:  
B7

G5

Substitute w/Fill 1 (2nd time)  
(B7)

\_ when you're down. When you're strange, fa - ces come out \_ of the rain \_ when you're strange.\_

(2nd time)  
hold hold

Fill 1



B5 G5 Substitute w/Fill 2 (2nd time) (B7) B5

No - one re - mem - bers your name - when you're strange - when you're strange -

when you're strange. —

Peo - ple are strange, —  
\*Guitar plays same rhy. part 2nd time for piano solo. (Vocal rests).

when you're a stran - ger, fac - es look ug - ly when you're a - lone. —

Wo - men seem wick - ed, when you're un - want - ed, streets are un - ev - en —

— when you're down. —

2nd time to Coda ♯  
E5IX

A5 E5xii A5 E5xii A5 E5(type 2)

E5xii A5 E5xii A5

A5 E5IX Guitar solo \*B7 Em

1/2 3 1 3 1/2 3

5 (5) (6) 5 3 0 3 0 2 (2) 0 3 12 15 14 15 12 15 12 (14) 12 14

\*Chord names derived from Kybrds. & bass (Gtr. I out).

Fill 2

B7 Em

*D.S. al Coda*

When you're

Coda E5IX EXII B7 G5

When you're strange, — fac - es come out — of the rain. —

hold — — — — — hold — — — — —

B7 G B7

— When you're strange, no-one re - mem - bers your name. — When you're strange, —

hold — — — — — hold — — — — — hold — — — — —

rit.

— when you're strange, — when you're strange. —

rit. \*w/trem. bar

hold — — — — —

\*Gradually pull up on bar.

# Hello, I Love You

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Moderately

Drum fill

\*A

G

N.C.

w/Riff A (5 times)

A

G

N.C.

Hel -

Gtr. I

Riff A

f  
w/fuzz distortion

\*Chord names derived from Kybrd. part.

A

G

N.C.

A

G

N.C.

lo, I love you, won't you tell me your name?\_ Hel - lo, I love you, let me jump in your game.\_ Hel -

A

G

N.C.

A

G

N.C.

lo, I love you, won't you tell me your name?\_ Hel - lo, I love you, let me jump in your game.\_ She's

Verse 1:

A

G

A

G

A

G

A

G

walk - ing\_ down the street, \_\_\_\_\_ blind to\_ ev - 'ry eye she meets.\_ Do you

think you'll\_ be the guy \_\_\_\_\_ to make the\_ queen of the an - gels sigh?\_ Hel -

Chorus:  
w/Riff A (4 times)

A G N.C.

lo, I love you, won't you tell me your name?— Hel -

A G N.C. A G

lo, I love you, let me jump in your game.— Hel - lo, I love you, won't you

N.C. A G N.C.

tell me your name?— Hel - lo, I love you, let me jump in your game.— She

Verse 2:

A G A G A G A G

holds her— head so high; — like a stat - ue — in the sky. — Her

5 5 3 5 5 7 5 5 7 7 8 8 7 7 8 8 10 10 12 12 10 10 12 12 14 14 12 12 10

A G A G A G A G

arms are— wick - ed and her legs are long.— When she moves, my brain screams out this song.—

7 9 9 7 10 8 8 7 5 5 3 3 5 5 7 8 8 7 7 5 5 3 5 5 3 3 3 (3) 4

Verse 3:

N.C. Bb Ab Bb Ab

Side - walk crouch - es — at her feet, — like a

1 1 3 3 3 5 5 5 8 8 8 6

B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$

dog— that begs for some-thing sweet.— Do you hope to make her see you, fool?— Do you

Guitar line: 8 8 10 10 8 8 6 8 8 8 8 6 8 10 10 11 11 13 13 11 11 10 10 8 8 6 6 8

B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$

hope to pluck this dus-ky jew-el? Hel-lo! Hel-lo! Hel-lo!

Guitar line: 8 6 6 5 8 8 6 6 6 4 4 4 4 6 4 6 4

B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$

Hel-lo! — Hel-lo! — Hel-lo! — Hel-lo! —

Guitar line: 6 4 6 4 6 5 6 5 4 1 4 5

B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  *Repeat ad lib. and fade*

— Hel-lo! Hel-lo! Hel-lo! Hel-lo!

Guitar line: 6 5 6 5 4 1 4 5 6 5 6 5 4 1 4 5 7 7 7 5 5 5 5 7 7 7 5 5 5 5 7 7 7 5 5 5 5

\*Lead vocal ad lib.  
until fade.

# Love Street

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Moderately  $\text{♩} = 116$  ( $\text{♩} - \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ )

Intro: Gtr. I  
Am

mf

hold

hold

hold

G

Gm

The intro guitar solo is in 4/4 time, marked 'Moderately' with a tempo of 116. It begins with a treble clef and a key signature of one flat (B-flat). The first measure is an Am chord with a melody of quarter notes: B-flat, A, G, F. The second measure is a G chord with a melody of quarter notes: G, A, B, A. The third measure is a Gm chord with a melody of quarter notes: G, A, B, A. Each measure has a 'hold' instruction with a dashed line. The bass line consists of single notes: 5, 7, 5, 5 in the first measure; 3, 3, 3, 3 in the second; and 3, 3, 5, 3 in the third.

Verse 1:  
Am

F

She lives — on Love Street...

hold

hold

hold

G

The first system of Verse 1 starts with an F chord. The melody is: quarter note F, quarter note G, quarter note A, quarter note B, quarter note C, quarter note D, quarter note E, quarter note F. The lyrics are 'She lives — on Love Street...'. The bass line has notes: 1, 2, 1, 1, 2 in the first measure; 5, 5, 7, 5, 5 in the second; and 3, 3, 3, 3, 4 in the third. Each measure has a 'hold' instruction.

Gm

F

Am

Lin - gers long — on Love Street...

She has — a house...

hold

hold

hold

Rhy. Fig. 1

The second system of Verse 1 continues the melody and bass line. The lyrics are 'Lin - gers long — on Love Street...' and 'She has — a house...'. The bass line has notes: 3, 3, 5, 3, 3 in the first measure; 1, 1, 1, 1, 3 in the second; and 5, 5, 7, 5, 7 in the third. Each measure has a 'hold' instruction. The system ends with 'Rhy. Fig. 1'.

G

Gm

F

— and gar - den, I would like to see — what hap - pens.

hold

hold

hold

(end Rhy. Fig. 1)

The third system of Verse 1 continues the melody and bass line. The lyrics are '— and gar - den, I would like to see — what hap - pens.'. The bass line has notes: 3, 3, 3, 3, 0 in the first measure; 3, 3, 5, 3, 3 in the second; and 1, 2, 1, 1, 1 in the third. Each measure has a 'hold' instruction. The system ends with '(end Rhy. Fig. 1)'.

Bm A Am G

hold hold hold hold

7 7 9 7 5 5 5 5 5 7 5 3 3 3

7 (7) 5 5 6 5 5 5 4 3 3

Verse 2:  
Am G Gm F

She has robes\_ and she has mon-keys, la - zy dia - mond stud-ded flun - kies.

hold hold hold hold

5 5 5 3 3 3 3 3 3 3 3 3 3 3

5 5 5 3 3 3 3 3 3 3 3 3 3 3

Gm Am Bb Fmaj7

She\_ has wis - dom\_ and knows what to do.

hold hold hold hold

3 3 3 5 5 5 6 6 6 8 5 8 6 10

3 3 3 5 5 5 6 6 6 8 5 8 6 10

Gm Fmaj7 Bb A5 A A7

She has me and she has you.

hold hold hold hold

10 11 10 11 10 8 8 10 8 6 6 6 6 5 5 5 5 (5) 5 5

10 11 10 11 10 8 8 10 8 6 6 6 6 5 5 5 5 (5) 5 5

Piano solo

Bm A Am G

rake - 4 hold ----- 4 rake - 4 hold ----- 4 rake - 4 hold ----- 4 hold ----- 4

7 9 7 5 5 5 5 5 5 7 5 5 3 3 3 3 3 3 3 3

7 7 (0) 6 6 6 x 5 5 3 3 4 3 4 3 4

Bm A Am G

rake - 4 hold ----- 4 hold ----- 4 rake - 4 hold ----- 4 hold ----- 4

7 9 7 5 5 5 5 5 5 7 5 5 3 3 3 3 3 3 3 3

7 7 7 6 7 6 7 6 5 7 5 5 4 3 3 4 3

Am Bm C

She \_\_\_\_\_ has wis - dom, — and knows what to do. —

rake ----- 4 hold ----- 4 hold ----- 4

5 5 5 5 7 7 7 8 8 8 8 8 8 8 8 8

6 5 5 7 7 7 7 9 9 9 9 9 9 9 9

Gmaj7 Am Gmaj7 C

\_\_\_\_\_ She has me, and she

hold ----- 4 hold ----- 4 hold ----- 4 hold ----- 4

10 12 10 12 12 12 12 12 10 10 12 10 12 8 8 8 8

11 11 14 11 12 9 8 8 8 8



**Verse 3:**  
 \*w/Rhy. Fig. 1 (3 times)  
 12

has you. \_\_\_\_\_

3. See additional lyrics (spoken verse)

12

hold ----- 1 hold ----- 1 hold ----- 1

3 3 3 3 5 5 5 5 5 5 5 5

3 4 3 5 6 6 6 6 6 6 5

\*Consider Rhy. Fig. 1 a model for improvisation.

Gm F C D Dsus2 D Dsus4

hold ----- 1 hold ----- 1 hold ----- 1

3 3 3 3 1 1 1 0 0 2 2 0 2 3

3 3 3 3 2 2 1 0 0 2 0 3 3 3

3 3 3 3 2 2 1 0 0 2 0 3 3 3

3 3 3 3 2 2 1 0 0 2 0 3 3 3

**Verse 4:**  
 Bm A Am

She lives on Love Street. A - ling - ers long on

hold ----- 1 hold ----- 1 hold ----- 1 hold ----- 1

(3) 2 0 2 7 7 7 7 5 5 5 5 5 5 5 5

(3) 2 3 3 7 7 7 7 5 5 5 5 5 5 5 5

0 0 2 7 7 7 7 5 5 5 5 5 5 5 5

(9)

G Bm A Am

Love Street. She has a house and gar - den. I would like to see

hold ----- 1 hold ----- 1 hold ----- 1 hold ----- 1

(3) 3 3 3 7 7 9 7 5 5 5 5 5 7 5 5

(3) 3 4 4 (9) 7 7 7 7 6 6 6 5 5 7 5 5

0 0 2 7 7 7 7 6 6 6 5 5 7 5 5

(5)

G Bm A

— what hap - pens. La, la — la, la, la, la. —

hold — hold — hold —

3 3 4 3 7 7 9 7 7 5 5 6 6 5 0

T A B

Am G Bm

La, la — la, la, la, la. — La, la — la,

hold — hold — hold —

5 5 7 (5) 5 3 3 4 4 3 7 7 7 7 6

T A B

A A5 G Fade out

la, la, la, la. — La, la — la, la, la, la. —

hold — hold — hold —

5 5 5 (0) 5 5 5 5 3 3 3 3

T A B

*Verse 3: (Spoken)*  
*I see you live on Love Street,*  
*There's the store where the creatures meet.*  
*I wonder what they do in there;*  
*Summer Sunday and a year.*  
*I guess I like it fine so far.*

# Spanish Caravan

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## Rubato

\*Fingerstyle  
Badd 1 1

Gtr

Gtr. I

*mf* *p* *plma* *m* *m* *m* *p* *a* *m* *i* *p*

hold notes throughout

\*p = thumb  
i = index  
m = middle  
a = ring finger

\**p* = thumb  
*i* = index  
*m* = middle  
*a* = ring finger

**Cm7b5**

C#m7b5

*a m i* *a m i*

*p* *p*

0 0 0 0 0 0 3 3 3 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

4 5 5 5 5 5 5 5 5 4 5 4 5

C

$$B\left(\begin{smallmatrix} 1 & 1 \\ + & 5 \end{smallmatrix}\right)$$

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'C', is in common time (C) and features a treble clef with a key signature of one sharp (F#). The melody is written in a style that suggests a folk or traditional tune, with a tempo marking of 'moderato'. The second system, labeled 'B(11/5)', is in 6/4 time and features a bass clef. The melody continues, with a tempo marking of 'p' (piano). The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests, as well as a key signature change from one sharp to one flat (B-flat).

$$C_{+1,1}^{(9)}$$
$$B^{(11)}_{+5}$$

C

N.C.

*rit.* - - - - -

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first two staves of the guitar accompaniment. The vocal line is in G major, 4/4 time, and features a key signature change to one sharp (F#) for the final measure. The guitar accompaniment consists of a treble staff with a capo on the first fret and a bass staff with fret numbers. The second system continues the guitar accompaniment with the third and fourth staves, showing the final measures of the piece.



B5

Am7

First system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 10, 8, 7, 10, 7, 10, 8, 7, 9, 7, 9, 7, 9, 7, 8, 10, 8, 7, 10, 8, 7, 7, 6, 5, 7, 6, 5.

Second system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 3, 2, 3, 3, 2, 3, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 5, 5, 5, 5, 7, 8, 5, 5, 5. There are four "hold" markings above the bass line.

Third system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 7, 5, 7, 8, 5, 8, 5, 6, 8, 6, 10, 8, 6, 10, 8, 7, 8, 10, 12, 10, 8, 10, 9, 13, 8, 9, 9.

Fourth system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 7, 5, 7, 7, 7, 5, 5, 3, 3, 3, 5, 6, 3, 5, 5, 5, 5, 5, 1, 1, 3, 4, 1. There are four "hold" markings above the bass line.

Fifth system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 11, 10, 11, 10, 11, 9, 10, 9, 14, 10, 12, (12). There are three chord labels: Bb, F#m7, and B.

Sixth system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 3, 3, 3, 3, 3, 1, 2, 2, 4, 5, 2, 4, 4, 4, 2, (4), (2). There are two "hold" markings above the bass line.

Verse 1:

Em

Am

B7

Em

Car - ry me car - a - van, take me a - way.

Am

B7

Em

Take me to Por - tu - gal, take me to Spain.

Am Em B7/F# Em

An - da - lu - si - a, with fields full of grain, —

hold — hold — hold —

Am Em/B B7add11/F# Em

I have to see you a - gain — and a - gain.

hold — hold — hold — hold —

D7sus2                      D7

Take me Spanish car - a - van, yes I

D7sus4    D7    D7sus2    Free time                      B

know you can.

hold

A tempo  
N.C.(Em)  
Gtr. III (Elec.)

*f*<sub>w</sub>/maximum fuzz tone



(B5)

(C7) (B5)

(Am7) (D) (Gm7) (C) (Fm7)

(Bb) (F#m7) (B) Verse 2: N.C.(Em)

Trade winds find

(Am) (B7) (Em) (Am)

Gal - li - ans lost in the sea. I know a trea - sure is

(B7) (Em) (Am) (Em) (B7/F#)

wait - ing for me. Sil - ver and gold and the moun - tains of

(Em) (Am) (Em/B) (B7add11/F#) (Em)

Spain; I have to see you a - gain, and a - gain.

(D7)

Take me, Span - ish car - a - van, yes I know you can.

(C) (Bm)

# Wild Child

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Moderate rock ♩ = 84

Intro:

N.C.(Gm)

Verse 1:

w/Riff A (2½ times)

(1st x only) Al - right.

Wild\_\_ child, \_

Riff A

\*Gtr. I

1/2

1/2

\*Gtrs. I, II & III are in open G tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

full of grace, \_

sav - ior of \_ the

hu - man race. \_

Your cool face. \_

\*Gtr. A

A<sup>b</sup>

8va

N.C.(Gm)

Gtr. III

Gtr. II

w/slide

f w/slide  
hold

hold

Verse 2:

N.C.(Gm)

Nat - u - ral child,





Ab N.C.(Gm)

in - to the hol - low i - dol's eyes. —

hold -----

hold -----

Wild — child, — full of grace, — sav - ior of the hu - man race. —

Your true face, — your true face, —

hold -----

your true face. — Spoken: "You remember when we were in Africa?"

# Peace Frog

Words by Jim Morrison. Music by The Doors

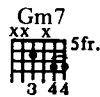
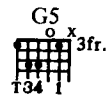
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Moderate rock ♩ = 112

G5

Rhy. Fig. 1

Gtr.



First system of guitar notation for the introduction. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked with a forte 'f' dynamic. The guitar part consists of a series of chords and single notes, with 'x' marks indicating muted strings. The bass line is shown on a six-string guitar staff with a low E string.

(vocal enter 2nd time)

There's

(end Rhy. Fig. 1)

Verses 1 & 2:

w/Rhy. Fig. 1

G5

Second system of guitar notation, corresponding to the vocal lines. It continues the rhythmic pattern established in the introduction.

1. Blood in the streets, it's up\_\_ to my an - kles.\_\_
2. See additional lyrics.

Blood in the streets, it's up\_\_ to my knee.  
She came.\_

Third system of guitar notation, continuing the instrumental accompaniment.

Blood on the streets, the town\_\_ of Chi - ca - go.\_\_  
She came.\_\_

She

Fourth system of guitar notation, concluding the instrumental part.

Blood on the rise, it's fol - low - ing\_\_ me.\_\_  
came.\_\_

Chorus:

\*Em

Just a - bout the break\_\_ of day.\_\_\_\_\_ She came and then she

hold -----4

\*Chord names derived from organ & bass parts.

1. G F#m A

drove\_\_ a - way,\_\_\_ sun - light in her hair.\_\_\_\_

grad. bend 1/2

2. F#m A G#5

sun - light in her hair.\_\_\_\_

grad. bend 1/2

B N.C.(Em)

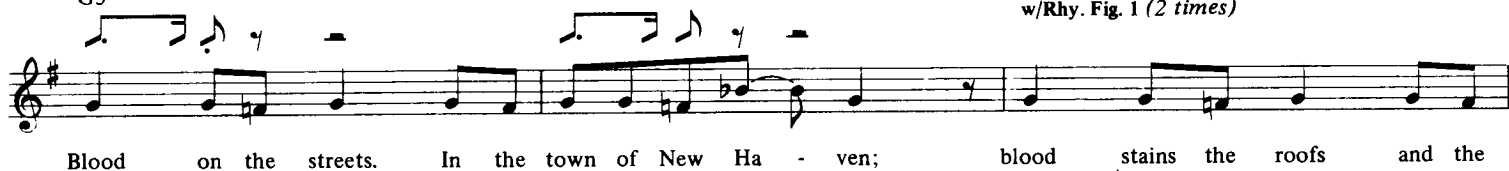




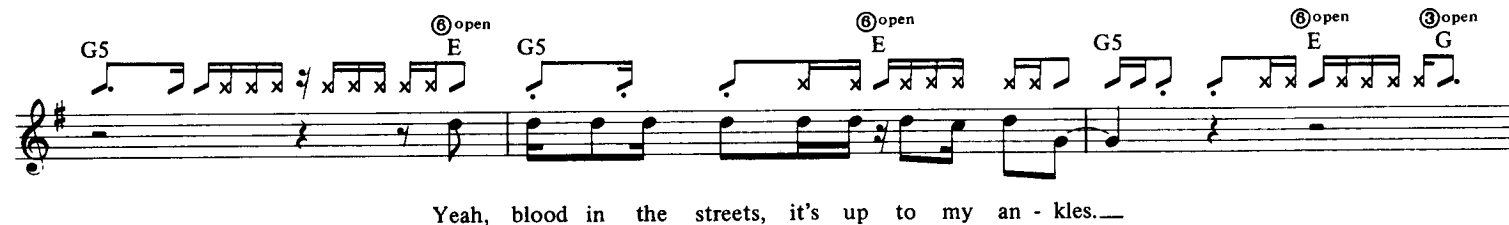
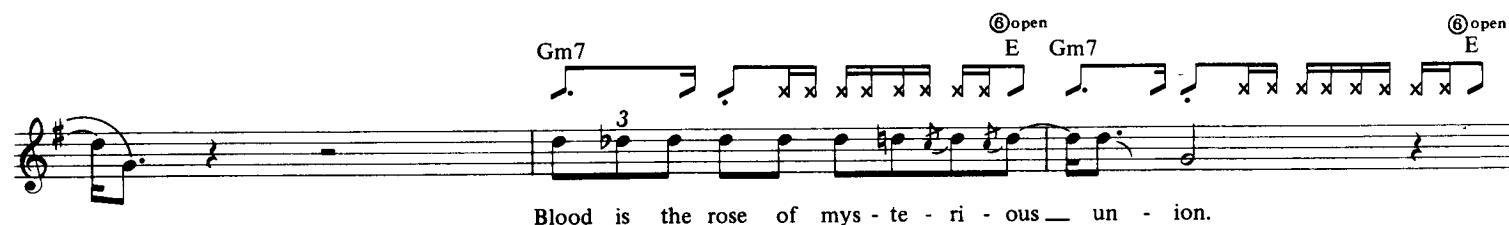
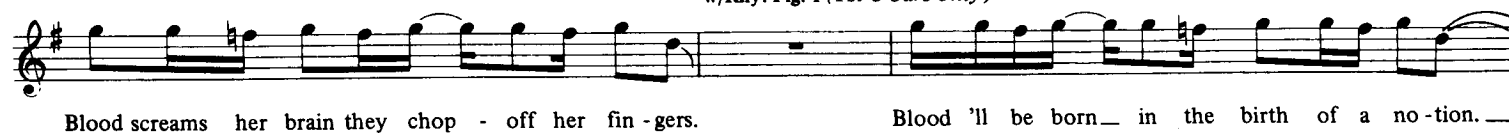
Verse 3:

G5

w/Rhy. Fig. 1 (2 times)



w/Rhy. Fig. 1 (1st 3 bars only)



Segue to Blue Sunday

# Blue Sunday

Words & Music by Jim Morrison

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Rock ballad ♩ = 76

Intro. Gtr. F

2

hold -----

Verse 1:

\*F Db5

I found my own true love was on a blue Sun -

hold ----- hold ----- hold -----

\*Chord names are derived from gtr., organ & bass parts.

C F

day. She looked at me and told me

hold ----- hold ----- hold ----- hold -----

Db C Bb5 C

I was the on - ly one in the world,

hold ----- hold -----

Bb5 C Fmaj7

now I have found my girl. My

8va -----

loco

hold --- 4

Chorus:  
Db C

girl a - waits\_ for me in ten - der\_ time. \_\_\_\_

hold ----- 4 hold ----- 4 hold ----- 4

Bb5 C Bb5 C N.C.

My girl is mine, she is the world, she is my

hold ----- 4

Fmaj7 Guitar solo

girl. La, \_\_\_\_\_ la, la, la, \_\_\_\_\_ la, la.

Db C Bbmaj7

Fmaj7 Chorus: Db

My girl a - waits - for

C Bb5 C

me in ten - der - time. My girl is mine,

Bb5 C F

she is the world she is my girl.

rit. N.C. rit.

# Soul Kitchen

Words & Music by The Doors

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**Intro:** Moderately ♩ = 108

Organ & bass 3 Gtr. I

*mf* grad. release

\*A7 D A7 D

\*Derived from organ & bass parts.

A7 D A7 D A7 D A7 D

\*Hammer w/3rd finger, w/out sounding open string.

A7 D A7 D A7 D A7 D

Well the

**Verse 1:**  
A7#9 D A7#9 D A7#9 D A7#9 D

clock says it's time\_ to close\_ now\_ I

Rhy. Fig. 1 (end Rhy. Fig. 1)

w/Rhy. Fig. 1

A7#9 D A7#9 D A7#9 D A7#9 D

guess I bet - ter go \_\_\_\_\_ now. \_\_\_\_\_ I'd

A7#9 D A7#9 D A7#9 D A7#9 D

real - ly like to stay \_\_\_\_\_ here all \_\_\_\_\_ night. \_\_\_\_\_ The

A7 D A7 D A7 D

cars crawl past \_\_\_\_\_ all \_\_\_\_\_ stuffed with eyes. \_\_\_\_\_ Street lights shed \_\_\_\_\_ their \_\_\_\_\_

1/2

8 5 7 7 5 6 7 6 7 7 8 5 7 1/2

A7 D A7 D A7 D

hol - low glow; \_\_\_\_\_ your brain \_\_\_\_\_ seems bruised \_\_\_\_\_ with numb sur - prise. \_\_\_\_\_

(Bend both notes)

1/2

7 7 7 6 7 6 7 7 8 5 7 1/2 7 6 7 6 7 6 7

A7#9 D A7#9 D A7#9 D

Still one place to go, \_\_\_\_\_ still one place to go. \_\_\_\_\_

(Bend both notes)

1/2

8 5 7 7 8 8 7 7 8 8 7 1/2 8 8 7 1/2

Chorus:

A7 D E D E D

Let me sleep all night in your soul kit - chen,

hold hold hold hold

5 5 5 4 3 2

E D E D E D

warm my mind near your gen - tle stove. Turn me out and I'll wand -

hold hold hold hold hold hold

2nd time to Coda

E D E

der ba - by. Stum-bling in the ne - on groves. Well your

hold hold hold

Verse 2:

N.C. (Guitar tacet)

(A7) (D) (A7) (D) (A7) (D) (A7) (D) (A7) (D)

fin - gers weave quick mi - na - rets, speak - ing se - cret al - pha-bets. I light an - oth - er

(A7) (D) (A7) (D) (A7) (D) (A7) (D) (A7) (D)

ci - ga - rette, learn to for - get. Learn to for - get.

(A7) (D) (A7) (D) (A7) (D) (A7) (D) (D.S. al Coda)

Learn to for - get. Learn to for - get. Let me





A7#9 D A7#9 D A7#9 D A7#9 D

Rhy. Fig. 2 Well the (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)  
A7#9 D A7#9 D A7#9 D A7#9 D

clock says it's time\_ to close\_ now.\_ I

A7#9 D A7#9 D A7#9 D A7#9 D

know I have\_ to go\_ now.\_ I

A7#9 D A7#9 D A7#9 D A7#9 D

real ly want\_ to stay\_ here all\_ night.\_ All\_ night.\_

(Bend both notes) 1/2 1

A7#9 D A7#9 D Freely A5

All\_ night!

(Bend both notes) 1/2

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Gb Fm Ab Db Db6 Db5 Am Am9 Gb/Db A5 G5

4fr. 9fr. 9fr. 9fr. 5fr. 5fr. 11fr. 5fr. 3fr.

134211 134111 134211 3211 3241 134 3111 3114 333 3 11 3 11

Am

*Intro: Gtr.*

**Rhy. Fig. 1**

*Play 3 times*

Musical score for "The Rose Tree" featuring a guitar and a vocal line. The guitar part is in 4/4 time, starting with a treble clef and a key signature of one flat. The vocal part is in 4/4 time, starting with a soprano clef and a key signature of one flat. The score includes a "Play 3 times" instruction and a "f" (forte) dynamic marking. The guitar part includes a tablature section with fret numbers and a repeat sign.

*Verses 1 & 2:*

✂ G

Bm

Come on, \_ come on, come on, come on now touch me babe. \_

Can't you see that

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a whole note G4, followed by a half note A4, and then a whole note B-flat4. The second system continues the melody with a whole note G4, followed by a half note F4, and then a whole note E4. The accompaniment is provided by a four-part vocal harmony (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment. The lyrics 'The Rose Tree' are written below the piano part.

C



I am not a - fraid?\_

What was that prom - ise that you made?\_\_

*hold -*

*hold -*

[illegible]

Dm7

Eb

G6

Why won't you tell me what she\_\_ said?

What was that

*hold -*

*hold*

Dm7 Eb Gb

Why won't you tell me what she said? What was that

*hold* ----- *hold* -----

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |   |    |   |    |   |    |   |    |   |    |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|---|----|---|----|---|----|---|----|---|----|---|
| 6 | 6 | 8 | 6 | 8 | 8 | 6 | 8 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 8 | 6 | 8 | 6 | 8 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 6 | 8 | 6 | 8 | 6 | 8 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 8 | 6 | 8 | 6 | 8 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 | 11 | 9 |

Chorus: Gb

Db

prom-ise that you made?\_ Now I'm gon-na

Fm Gb Ab Db Db6 Db Gb

love you 'til the heav-ens stop the rain. I'm gon-na

Fm Gb Ab Gb Db

love you 'til the stars fall from the sky for you and I.

2nd time to Coda

Db5 N.C.(Am) Am

Am9 Am Am9 D.S. al Coda

Come on, come on, come on, come on now

Chorus: Gb

Coda (Gtr. out)

Fm Gb Ab Db Gb

I'm gon-na love you 'til the heav-ens stop the rain. I'm gon-na

Fm Gb Ab Gb Db Gb/Db Db Gb/Db

love you 'til the stars fall from the sky for you and I.

Db Gb/Db Db Gb/Db Kybds. 2

Sax solo \*w/Rhy. Fig. 1 (9 times) Am

w/Rhy. Fig. 1 (1st bar only) A5 G5 A5

# Love Me Two Times

*Words & Music by The Doors*

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**Medium shuffle** ♩ = 126 (♩♩ = ♩♩♩)

**Intro:** N.C.  
Gtr. I

The image shows a musical score for guitar (Gtr. I) and bass (B). The guitar part is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a forte (f) dynamic and features a melodic line with some chromaticism and a final descending run. The bass part is written in a standard six-string format with fret numbers (0, 1, 2) indicated below the staff. It provides a harmonic accompaniment for the guitar, including a prominent bass line and some chordal textures.

*(Play 3 times) Verse 1:*

(Vocal enter last time) Love me two time      ba      -      by.\_\_\_\_ Love me twice      to - day.\_\_\_\_

### Riff A

**A**

A7

N.C.

Love me two time girl.

I'm goin' a - way. —

Handwritten musical score for guitar and voice. The guitar part is in G major (one sharp) and 4/4 time. The voice part is in G major and 4/4 time. The score consists of four measures. The guitar part uses a mix of treble and bass clefs. The voice part is written in a single staff with a treble clef. The lyrics are "trun trun" repeated in each measure.

D7sus2

Love me two times girl, \_\_\_\_\_

one for to - mor-row, one just for to - day...

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bass line is written in bass clef. The melody features a triplet of eighth notes in the final measure of the second system. The bass line includes fingerings (0, 2, 3, 1, 2, 1, 0, 2, 0, 3) and a triplet of eighth notes in the final measure. Performance instructions 'hold' and '1/2' are present above the bass line.

C7 G D7sus2 C7 B7 N.C.

Love me two times, — I'm goin' a - way, —

Love me one time.

Verse 2:

Do not speak. — Love me one time. —

A N.C.

Yeah, my knees got weak. — Love me two times\_ girl, —

D7sus2

C7

— last me— all through the week.

hold ———— 1/2 ———— 1/2

2 0 2 3 (3) 1 2 (0) 0 3 3 6 6 6 6 x

5 5 5 5 x

5 5 5 5 x

G

D7sus2

C7

B7

Em7

Love me two times,— I'm goin' a - way.—

3 3 0 0 1 1 0 2 2 x 3 3 3 3 3 3 3 3 3 3

3 3 0 1 1 3 0 0 0 x 3 3 3 3 3 3 3 3 3 3

4 4 2 2 2 3 2 2 2 x 2 2 2 2 2 2 2 2 2 2

5 5 0 0 0 3 2 2 2 2 2 2 2 2 2 2

G

D7sus4

C7

B7

N.C.

Love me two times— I'm goin' a - way.— Oh ——— yeah!—

3 3 0 1 1 1 1 0 0 2 2 2 2 2 2 2 2 2 2 2

3 3 0 2 2 0 2 3 2 2 2 2 2 2 2 2 2 2 2 2

4 4 2 2 0 2 2 3 2 2 2 2 2 2 2 2 2 2 2 2

5 5 0 0 0 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2

Kybd. solo  
N.C.

0 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'The Rose Tree' is presented in two systems. The first system features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody includes a 'hold' instruction with a dashed line. Below the vocal line is a guitar accompaniment with a treble clef, showing chords for the T (Treble), A (Alto), and B (Bass) positions. The second system continues the guitar accompaniment with a bass clef. The score is labeled with 'A' and 'A7' for the first system and 'N.C.' (No Chords) for the second system.

Musical score for guitar, showing a melody line and a bass line. The melody line is in treble clef with a key signature of three sharps (F#, C#, G#). The bass line is in bass clef. The score includes chords G, D7sus2, C7, B7, and Em7. The melody line has a "hold" instruction. The bass line has a "3" instruction.

G D7sus2 C7 B N.C.

3 3 0 0 1 1 7 7 7 7 2 0 2 2 0 2 0 (2) 0 2

*Verse 3:*  
N.C.

Love me one time.—

The musical score is written on three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with a repeat sign. The middle staff is also a treble clef with the same key signature, featuring a melody with trills and a repeat sign. The bottom staff is a bass clef with the same key signature, containing a bass line with a repeat sign. The lyrics "Love me one time.—" are written below the middle staff.

Could not speak. — Love me one time ba - by.



N.C.

D7sus2

Yeah, my knees\_ got weak\_

Love me two time girl\_

Last me all through the week.

Love me two times, \_

I'm goin' a - way. \_

Love me two time babe. \_

Love me twice to - day. \_

Love me two time babe, \_



# Not To Touch The Earth

Words & Music by The Doors

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Moderate rock ♩ = 104

N.C.(Dm)

Bass:

Gtr. I

Intro:

mf

mf

Verse 1:

w/Riff A (7 times)

Riff A

Not to touch the earth, — not to see the sun, —

noth - in' left to do but run, run, — run, — let's run. —

Let's run. —

House up on the hill, moon is ly - ing still,

shad - ows on the trees

wit - ness - ing the wild breeze, come on ba - by, run — with me.

Let's

⑤5fr.  
D

Chorus:  
N.C.(Gm)

run. Run with me,

Riff B

(Fm) (Gm)

run with me. Run with me,

D5 N.C.(Em)

let's run.\_\_\_\_\_

(end Riff B)

w/Riff C (3 times)

Riff C..... The man - sion is warm at the top of the hill. \_

Rich are the rooms and the com-forts there. Red are the arms of lux -

w/Riff C (1st bar only) w/Fill 1

u - ri - ant chairs. And you won't know a thing 'till you get in - side.

Riff D Dead (end Riff D)

1/2 1/2 1/2 1/2

w/trem. bar

1/2 1/2 1/2 1/2

\*Hammer on to notes w/out picking.

w/Riff D (2 times)

pres-i - dent's corpse in the driv - er's car, the en - gine runs on glue and tar.

N.C.

Come on a-long, not go-in' ver-y far; to the east, to meet the Czar.

Chorus:

N.C.(Am) (Gm)

Run with me, run with me.

Riff E (end Riff E)

5 5 5 8 8 8 7 7 7 6 6 6 5 3 3 3 6 6 6 5 5 5 4 4 4 3

Fill 1

1 1

5 (5) 8 5 (5)

(Am) N.C.(E5)

Run with me, let's run. \_\_\_\_\_

N.C.(Fm)  
Rhy. Fig. 1

Whoa! \_\_\_\_\_

(end Rhy. Fig. 1)

Some

w/Rhy. Fig. 1 (2 times)

out - laws live by the side of a lake;— the min - is - ter's daugh - ter's in

love with a snake— who lives in a well by the side of the road.—

F5  
1/2 1/2 1/2 1/2  
④3fr. ③5fr. ④3fr. ③5fr. ④3fr. ③5fr. ④3fr. ③5fr.  
F C F C F C F C  
Rhy. Fig. 2  
w/trem. bar

w/Fill 2

Wake up girl,— we're al - most home.—

Fill 2  
Gtr. II

f

1 1

(8) 13 13 15 13 15 (15) 13 15 (15) 13 15 13

(end Rhy. Fig. 2)

F5  
1/2  
④3fr. ③5fr. ④3fr. ③5fr. ④3fr. ③5fr. ④3fr. ③5fr.  
F C F C F C F C

w/trem. bar

w/Rhy. Fig. 2 (13 times)

w/Fill 3

We should be in - side the ev - 'ning.

8va -----

Sun, sun, sun.

Burn, burn, burn.

8va -----

Soon, soon, soon.

Fill 3 8va -----

Gtr. II

Moon, — moon, — moon. — I will

burn you — soon. — Soon, —

soon. —

Free time F5/Gb

8va loco

w/max fuzz distortion

F5 Db#11 F5

Spoken: "I am the Lizard King,  
I can do anything."

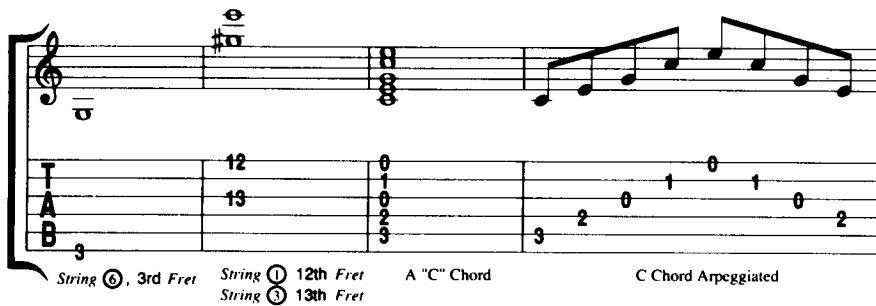
(ad lib. trem. bar effects, detuning strings, etc.)



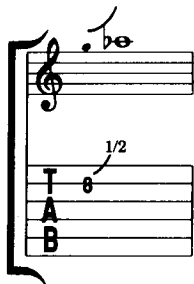
# GUITAR TAB GLOSSARY

## TABLATURE EXPLANATION

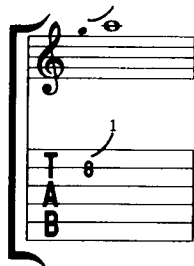
**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



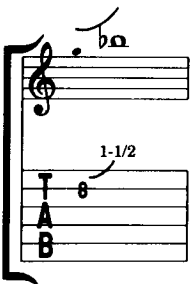
## BENDING NOTES



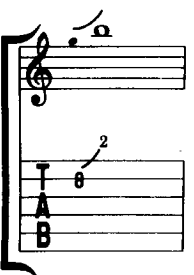
**HALF STEP:** Play the note and bend string one half step.\*



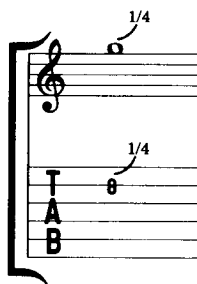
**WHOLE STEP:** Play the note and bend string one whole step.



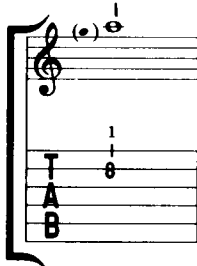
**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.



**TWO STEPS:** Play the note and bend string two whole steps.



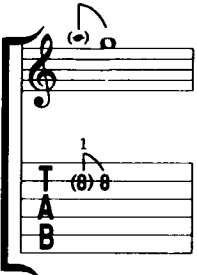
**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.



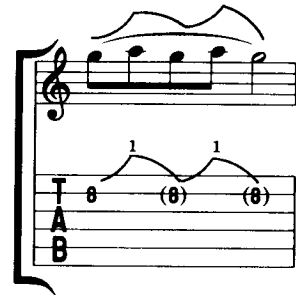
**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.



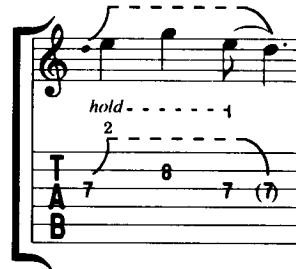
**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.



**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

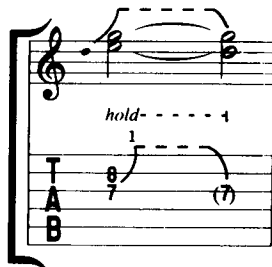


**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).



**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.



**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

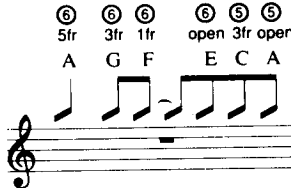
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

## ARTICULATIONS



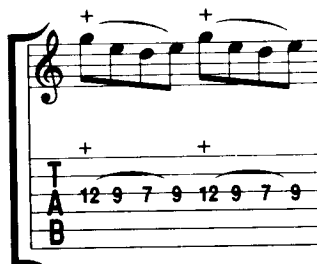
**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.

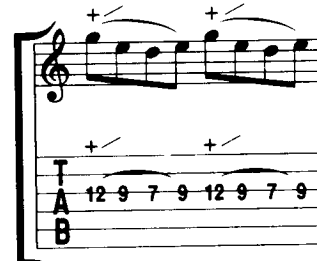


**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



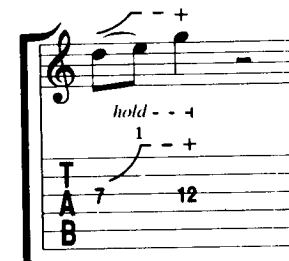
**FRET-BOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.



**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

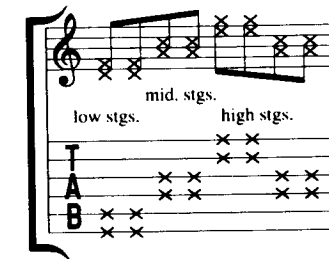
value of the note.



**SHORT GLISSANDO:**  
Play note for its full value and slide in specified direction at the last possible moment.

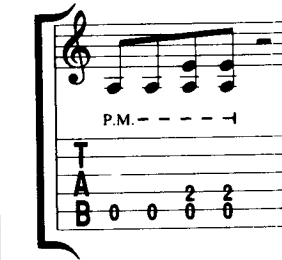


**PICK SLIDE:**  
Slide the edge of the pick in specified direction across the length of the string(s).



**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**TREMOLO PICKING:**  
The note or notes are picked as fast as possible.

**TRILL:**  
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

**ACCENT:**  
Notes or chords are to be played with added emphasis.

**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly half their actual value and with separation.

**DOWN STROKES AND UPSTROKES:**  
Notes or chords are to be played with either a downstroke ( v ) or upstroke ( ^ ) of the pick.

**VIBRATO:** The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

## HARMONICS

**NATURAL HARMONIC:**  
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

**ARTIFICIAL HARMONIC:**  
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

**ARTIFICIAL "PINCH" HARMONIC:**  
A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

## TREMOLO BAR

**SPECIFIED INTERVAL:**  
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

**UN-SPECIFIED INTERVAL:**  
The pitch of a note or a chord is lowered to an unspecified interval.

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